

LITERATURE

HISTORY

NATURE

TRAVEL

# THE MENTOR

July 1921



## MOTION PICTURES

The Miracle of Modern Photography

By D. W. GRIFFITH

SIR GILBERT PARKER, HENRY ARTHUR JONES,  
RUPERT HUGHES and REX BEACH in this number

"LIBERTY OR DEATH!"

THE ROCKER CURE FOR NERVES

A PICTURE THAT STIRRED A NATION

FAMOUS "LAST WORDS"

THIRTY FIVE CENTS A COPY



# There are no sea serpents at the bottom of the ocean

**S**ERPENTS and sightless monsters are figments of the public's imagination, says the Prince of Monaco. He has devoted his life and a large part of his fortune to probing the deepest parts of the sea. Part of the ten million dollars that he receives each year from Monte Carlo, the greatest gambling resort in the world, goes to maintain a yacht, especially equipped for underwater research, a staff of scientists and the most complete marine museum in the world.

There are no monsters at the bottom of the sea, the Prince says; there is nothing there for them to feed on. The deepest valleys of the ocean are as barren as the highest peaks of the earth.

There ARE creatures living in the great depths of the sea that arouse wonder. Nature has formed them to endure the tremendous pressure of water above them. The depths of the sea are always dark and many of these strange fish carry natural lights.

The August Mentor tells the story of the Prince of Monaco and his undersea researches. This number is devoted to the sea—ideal reading for hot weather.

Benjamin Franklin, investigating the shortest mail route between England and the United States, first charted the Gulf Stream. This and other interesting things about the stream that has changed the map of the world are told by Hawthorne Daniel, former navy lieutenant, in this number.

The gravure section contains reproductions of the best marine paintings and an article on the sea in art by W. P. Starkweather, artist, writer and pupil of the Spanish master, Sorolla.

There are special articles on:  
**WHY THE PACIFIC?**

**THE REAL CAPTAIN KIDD**

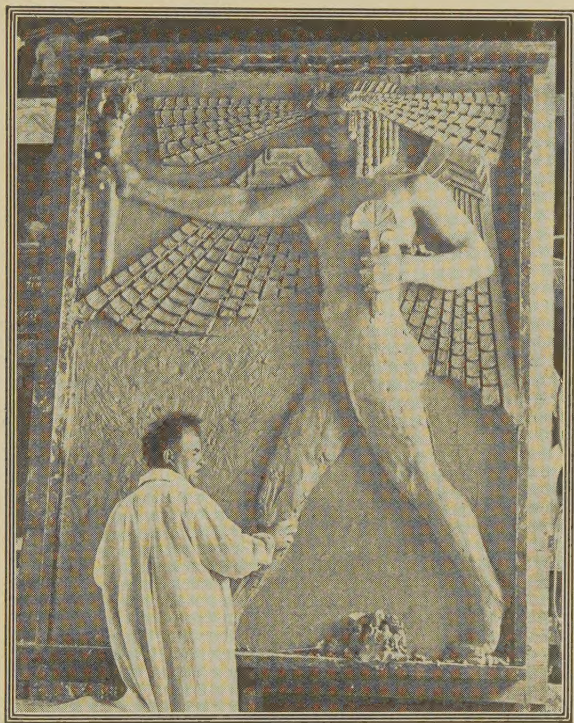
**THE WRECK OF THE MEDUSA**

**THE OLDEST CITY IN THE WORLD?**

**THE BOY THAT FAKED SHAKESPEARE**

# MOTION PICTURES

THE MIRACLE OF MODERN PHOTOGRAPHY



*Finn Haakon Froelich, an eminent Western sculptor, modeling one of the decorations used in a mammoth film spectacle. This is an example of how artists are called in to beautify and dignify motion pictures*





AN HISTORIC MOMENT IN MOTION PICTURES

D. W. Griffith, setting his natural stage for a "long shot" in his epoch-making photoplay, "Birth of a Nation." The director is in consultation with Civil War veterans to insure the accuracy of the battle scene he is about to film. The long shot was invented by Griffith and first used in this picture



# THE MENTOR

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W. D. MOFFAT,  
Editor



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## MOTION PICTURES THE MIRACLE OF MODERN PHOTOGRAPHY

By D. W. GRIFFITH

Creator of "Birth of a Nation," "Hearts of the World," "Broken Blossoms," "Way Down East"

SOON after the release of my first war picture, "Hearts of the World," I received a letter from an eminent historian. I shall always treasure the letter, especially for this paragraph: "History must hereafter be divided into four epochs: The Stone Age, The Bronze Age, the Age of the Printed Page—and the Film Age. In a single picture you have produced a vital human record that embodies the spirit and the soul of the war with deeper reality than all the books combined."

You remember, during the spring of 1917, the dire reports that came from the battle front. The Premier, summoning the gifted men of Britain, is reported to have consulted with them as to the best and quickest way to stiffen the nation's morale. Barrie, Wells, Shaw, Bennett, Gals-

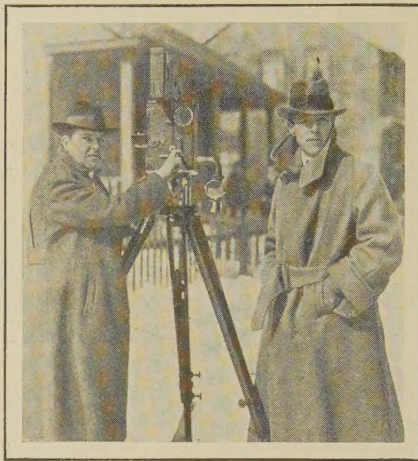
worthy, Chesterton, came to that meeting. How were they to open the eyes of the world to what was actually taking place on that blood-red battle-line? How inspire America with the ardor for a just war? Should they pool their talents in the writing of a book? Or a play of mighty import?

It was the judgment of that conference that the most effective medium for the purpose of England and the allied nations was a drama of humanity, photographed in the battle area. I shall always be glad to remember that the cablegram dispatched to America was addressed to me. Like the Macedonians to Paul, they sent out the message, "Come over and help us."

The wires brought back word that I was in London, at the Savoy Hotel.



On the very day I had expected to sail for America, I went instead to No. 10 Downing Street to meet David Lloyd George, Premier of England. I was proud that I had been elected to record and dramatize the stupendous events that were then making history. Most of all, I was thrilled at this acknowledgment of the power of the moving picture to narrate, to stimulate, and to perpetuate.



GRIFFITH AND BITZER "SHOOTING" A SCENE

in the mud of the world's first seas. To attend the movie is to be primitive. Because the movie demands for its understanding and enjoyment the use of little more than the most primitive of all man's faculties, it wins a frightful popularity." Mr. Dana does not assume, of course, that all moving pictures are "easy to look at." I am sure he agrees with me that many of them are very hard on the eyes, and on

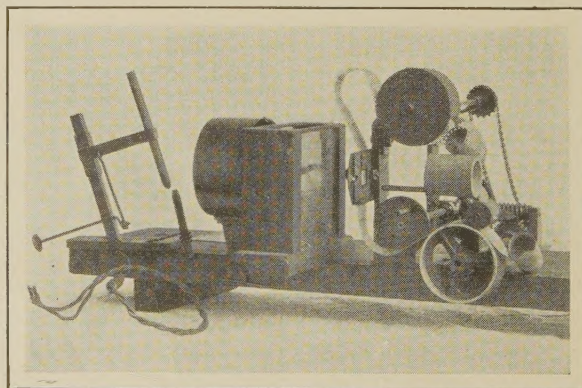
## VISION THE PRIMAL FUNCTION

Of one hundred impressions received by the mind, eighty-seven are conveyed through the eyes. The love of movement is instinctive in us. We like to see the world go by. And the world, and his wife, and his children give universal pleasure when they act out their lives on the "vertical stage" of the screen.

A learned man tells us that when we look on a motion picture we are doing the easiest thing man can do, "so far, at least, as concerns the intellectual reactions aroused by the presence of an outer world. The movie eye is primeval. The movies were born almost

the intelligence.

Pictures were man's first means of transcribing thought. On the walls of cave dwellings, on lofty cliffs, we find these primitive thoughts cut into the rock. The image of a horse is as easily understood by a Finn as by a Turk. A picture is the universal symbol, and a *picture that moves* is a universal language. Moving pictures, someone suggests, "might have saved the situation when the Tower of Babel was built."



Courtesy Smithsonian Institution

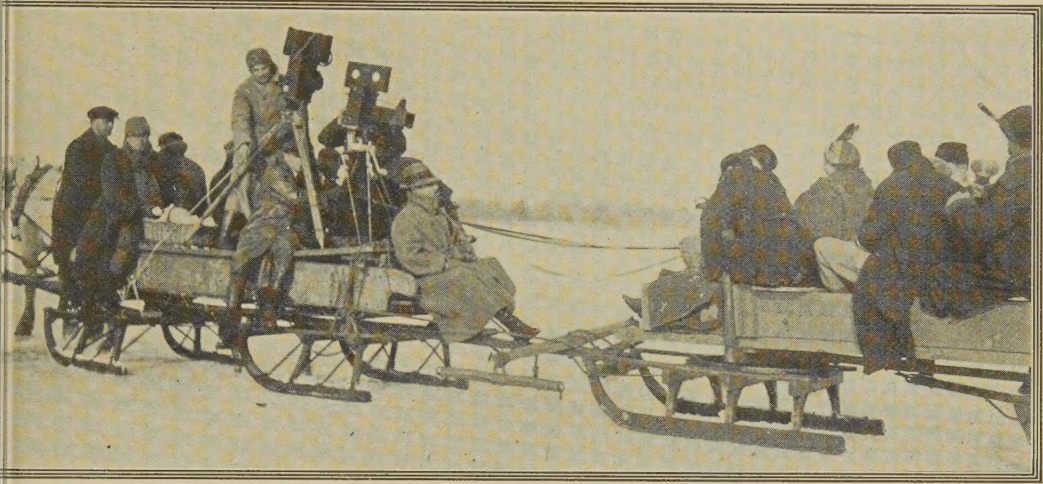
## THE "GRANDFATHER OF PROJECTORS"

The Jenkins invention now in the National Museum, Washington

The cinema camera is the agent of Democracy. It levels barriers between races and classes.

Visual demonstration is the most impressive means of teaching.





FILMING THE SLEIGH-RIDE SCENE IN "WAY DOWN EAST"

Propagandists know this. Educators say that lessons learned with the aid of the moving picture are the least easily forgot.

Motography unfolds the petals of the flower, discovers the secrets of the butterfly. It brings us face to face with great events. It carries us to the peaks of mountains, to the bottom of the sea, and to the poles—literally to the ends of the earth.

The camera often tells the story of a popular novel better than the pen does. I think this is true of many pictures that have been made from famous books. On the screen Ibsen, Hugo, Barrie, Mark Twain, have risen to new triumphs. Naturally, a director must know what is appropriate to the pantomime play and what is not.

In translating the theme of a play to the silversheet, the moving picture director has several obvious advantages over the stage director. Scenes and backgrounds that can only be referred to in dialogue can be shown in the photographed play. The

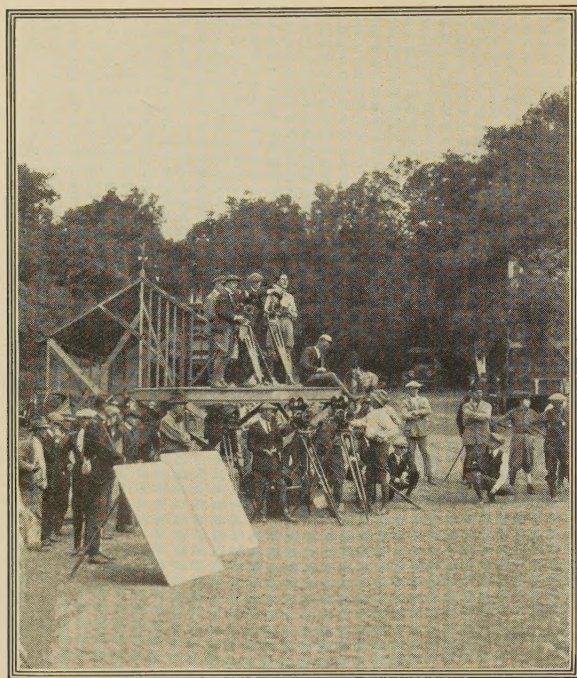
"close-up" supplies the photodrama with a tool more effective for revealing character than any device of the theater stage. The "flash-back" is useful in knitting together the episodes of a story and in explaining motivation.

#### SCIENCE AND INVENTION

Who invented the movies? Few of the thirteen million patrons who daily attend America's thirty thousand moving picture theaters realize how long and imposing is the gallery of cinema inventors. Many men of different nationalities have shared in the mechanical development of this most popular form of dramatics.

It was Lucretius, a Roman physicist, born about 96 B. C., who first recorded the scientific principle of moving pictures, or, rather, of pictures that appear to move. Motion in pictures is an illusion. You have seen a boy whirl a stone at the end of a string, and you recall that you saw a continuous circle. The eye retains the impression of an object approximately one-sixteenth of a sec-





Courtesy Metro

## A PICTURE AT WHITE HEAT

The director and his battery of cameras in action during the making of a big scene in the screen version of Ibanez's "The Four Horsemen of the Apocalypse"

and after the object passes on or disappears.

When the boy swings the stone, the vision of the beholder retains the reflection of the image a fraction of a second after each successive degree of revolution. Vision, in other words, *persists*. The picture of one position blends into the next. When a strip of film is run through a camera, and is thrown on a screen by means of light, you get the effect of uninterrupted action. Look at the ribbon-like film after it has been developed and printed, and you will observe a series of images. Only by following carefully from one to the other can a change in pose be observed. A "moving picture" is actually a series of "still" photographs of changing poses, magnified approximately 35,000 times by a projection lantern.

The principle of persistence of vision was applied to the blending of successive positions of a moving object about a century ago, in a crude experiment called a "Thaumatrope."

A forward step in moving picture invention was Plateau's Phenakistoscope. Quite a group of foreign inventors were engaged at this time on similar efforts. The Phenakistoscope utilized the principle of the intermittent shutter used today. The "Wheel of Life," invented in 1834, is still turned out by toy makers for the amusement of boys and girls. This was the first animated-picture machine that had a popular sale. Many others followed, some of them of serious intent.

The inventor of the Kinetoscope was a Philadelphian, Dr. Coleman Sellers. His application for patents made it clear that each image should be stationary for the moment it was in view. It was vital to the success of the invention that the reflection of one picture should be timed to remain on the retina of the eye until the next one came into view. Dr. Sellers was also the first to use the plate bath of glycerine, predecessor of the now familiar dry-plate process.

A red letter date in the evolution of motion-analysis by photography was the year 1872. To prove whether or not a running horse had all four feet off the ground at one time, an English surveyor, Edward Muybridge, made a series of pictures of a California race horse. First he lined up twenty-four cameras a few inches



apart. Strings were stretched from the camera shutters across the track. When the horse came by, his hoofs caught the strings, and exposed the plates by releasing the shutters. The experiment determined that at periodical moments the horse was entirely clear of the ground. A few years later Muybridge startled the world by photographing the beating of a dog's heart.

The invention of the roll film was a development as necessary to the future of the industry as the invention of the needle-point eye was to Elias Howe's sewing machine. About thirty years ago an Englishman, W. Friese-Greene, demonstrated its use in a picture twenty feet long, showing the traffic at Hyde Park Corner, London. You will smile at the idea of a moving picture that consumed a third of a minute in the "running." But, said Mr. Friese-Greene, (the cable brings news of his death as I write), "It was a triumph and a sensation, I assure you."

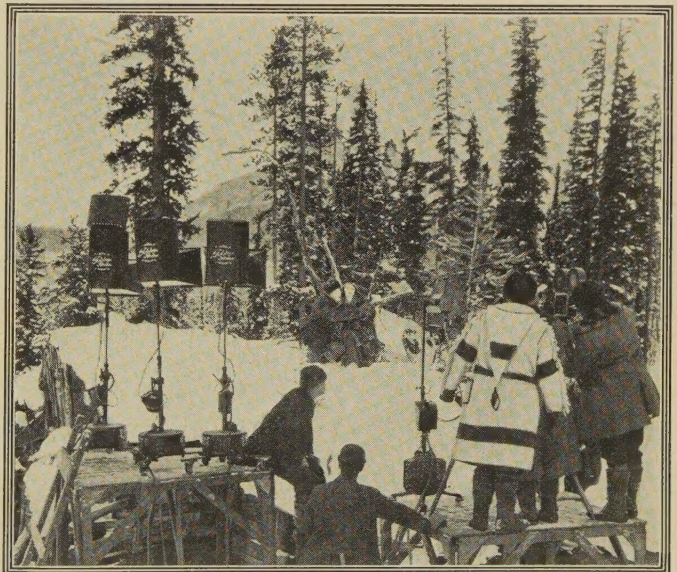
The flexible film used in a motion picture camera of standard type is the same size as the one introduced by Edison thirty years ago. The roll is one and three-eighths of an inch wide; a thousand feet make up a "reel." The film is gauged by perforations on the sides to catch the sprockets that guide the strip through the camera and projection

machine. It takes thirteen or fourteen minutes to run off a reel. Thomas Edison, inventor of the celluloid film, first exhibited his Kinetoscope in 1893. Edison, the American, Lumière, the Frenchman, Paul, the Englishman, all had a part in furnishing amusement to a world-audience of picture patrons.

## THE FIRST "MOVIE SHOW"

On a June day in 1894, an amateur inventor named Jenkins arrived at his home town in Indiana on vacation from his job in the Treasury Department, Washington. A mysterious box had preceded him. When it was unpacked, the neighbors were called in to see what was to be known in history as "the first movie show"—the first exhibition of motion pictures projected on a screen.

When Jenkins exhibited his motion pictures at an Atlanta exposition, people refused to pay the admission



Courtesy Goldwyn

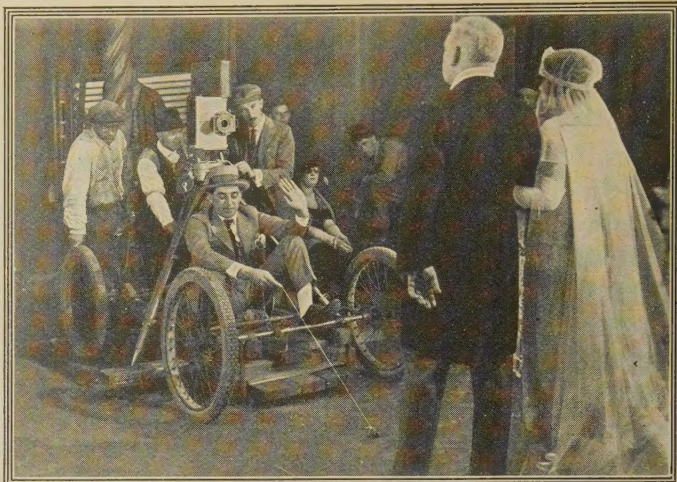
## NATURE NO OBSTACLE

When the play calls for "snow-stuff" the motion picture producer often goes miles to get it, and, as in this case, augments the natural light with arc lights



fee in advance. The exhibitor had to let his patrons go in first and see the miracle, before they could be convinced that it was not a swindle. A combination of the Edison and Jenkins-Armat interests resulted in the creation of the Vitascope, a radical improvement over the picture machines into which one looked through an eye-piece, or "peep-hole."

Even those of us that are not very old can remember the names of some of the first motion picture stories,—*"The Buffalo Horse Market," "The Black Diamond Express," "Niagara Falls," "The Pillow Fight," "Feeding the Pigeons."* The first "long" film was *"The Great Train Robbery."* It consumed 1800 feet of film, and cost

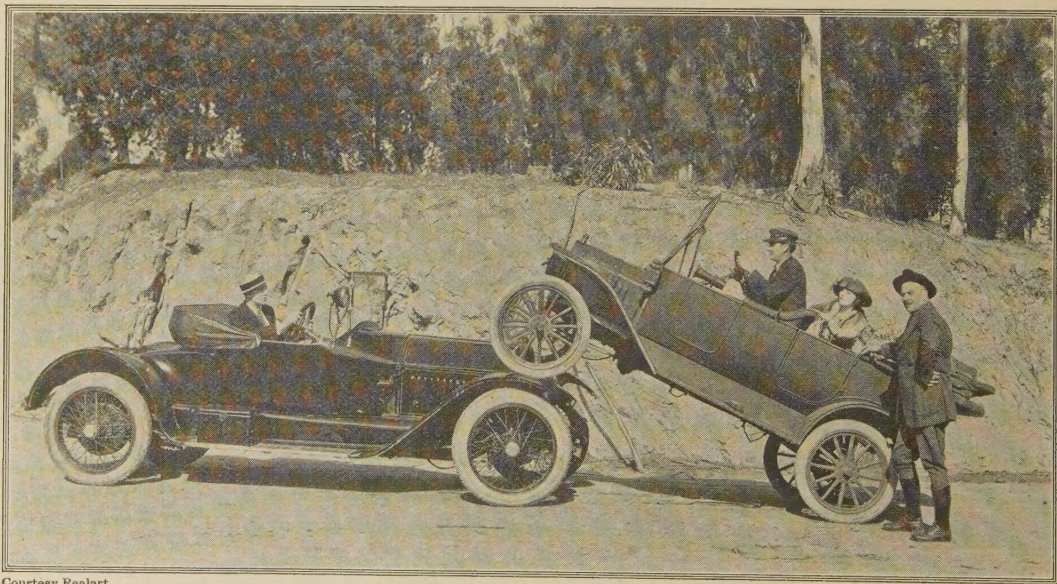


Courtesy Goldwyn

#### WALKING THE CHALK LINE

This director takes no chances with the success of his wedding scene. He sits on the traveling camera platform trailing a weighted line to keep the actors in the middle of the imaginary church aisle

four hundred dollars to produce. Great was the public's astonishment in the viewing of it. A dozen years ago "picture acts" became a part of the program of popular vaudeville houses, and at the Eden Musée, in New York, Edison "topicals" were shown. It was about that time that



Courtesy Realart

#### STAGING AN AUTOMOBILE WRECK

Behind the screen with director and cameraman





Courtesy Realart

## MAKING AN EMOTIONAL CLOSE-UP

The director rehearses the actress until her performance satisfies him; lights are called for and the camera begins to grind. She must go through the scene amid a running fire of orders from the director

I began to make film plays at the old Biograph Studio on Fourteenth Street, New York.

In the thirteen years that have passed, I have made five hundred pictures. Some of my early phototales were created under strenuous conditions. When I proposed making

a two-reel drama, my backers declared that people would never sit through such a long picture. We compromised by cutting the first two-reel picture in half. We named the first part "His Faith," and the second, "His Faith Fulfilled." The public liked it and asked for more. Not long afterwards I made a five-reel picture, "The Escape," and then the first ten-reel drama, "The Birth of a Nation."

Most screen plays are now five reels (5,000 feet) long. A few "master productions" run to ten reels. Weeks of research, experiment, rehearsal; the talent and patient industry of authors, continuity writers, directors and actors, of artisans, artists, decorators, costumers, lighting



Courtesy Metro

## A BATTERY OF CAMERAS

An array of a dozen or more cameras is assembled to make the scenes of a big picture





Courtesy Realart

## FILMING ACTION IN CAB INSIDE A STUDIO

There are few settings an author can call for that the producer cannot provide. This shows how an episode was pictured in a photoplay made from the popular novel "In the Bishop's Carriage"

experts, "location scouts," cameramen and their assistants, contribute to the finished picture. When the film has gone through a series of laboratory processes, it comes back to the dramatic director to be "cut," that is, to be assembled in relation to the sequence of time and climactic effect. The director, with a man or woman cutter at his side, spends days in a projection room. The film is clipped and joined according to his instructions. The success of a picture may depend upon the skill of a director in cutting.

The highest standards of picture production now demand backgrounds, lighting and photography as expert as the acting and direction. With the help of powerful lights, the indoor studio can be flooded with

rays stronger than sunlight and more easily regulated. Rain never interferes with the making of scenes under a studio roof. Every day is a sunny day where the Sun Arc burns. My studio at Orienta Point, Long Island Sound, has no outdoor stage. Even in California, directors are forsaking the sunlit stage for the studio equipped with the latest "Kliegs" and "Cooper-Hewitts." Exteriors are often built in the studio with better results than if made on the "lot" or "on location."

The world moves fast; and nothing in the world has moved so fast as the moving pictures. In a decade and a half they have advanced from an experiment to a tremendous industry. Half a billion dollars is spent in the United States every year in



making photodramas, comedies, educational films, animated cartoons, and news reels. Besides the investment in production, there is the cost of experiment in the machine work. We are still improving the super-camera that takes the motion picture snapshots, still trying to increase the speed of the lens, to shorten the focus, to perfect that important piece of mechanism, the tripod. The superiority of modern motion picture photography is due entirely to the short focus of the lens, which permits actors to move about the scene at will, without blurring the outlines.

Today, the director has many novel devices at his command—the “fade-in” and “fade-out,” the “flash-back,” the “close-up,” “mist pho-

tography,” the vignette, double exposure, the multiple print. Had I had the business discernment to patent certain of these effects, I would have realized more money than I could have earned in a hundred years by making pictures.

When I first photographed players at close range, my management and patrons decried a method that showed only the face of the story characters. Today the close-up is employed by nearly all directors to bring a picture audience to an intimate acquaintance with an actor's emotions. When, during the filming of “Birth of a Nation,” I proposed making a “long shot” of a valley filled with soldiers, I met flat opposition from my staff. Until that time a screen army had numbered half a dozen uniformed



Courtesy Paramount

WORKING UP "ATMOSPHERE"

Music has been found valuable in making motion pictures. Here the director is explaining the scene he is about to photograph while a violinist supports his words with music that puts the actors into the spirit of the scene



## MOTION PICTURES

men. The rest of the forces were left to the imagination.

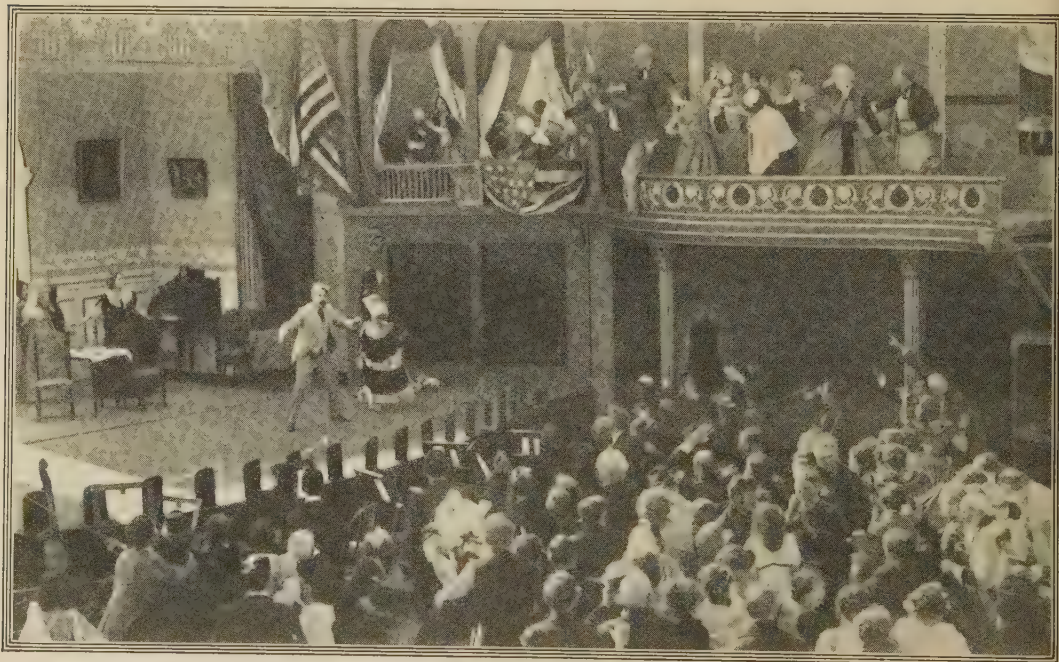
I adopted the "flash-back" to build up suspense, which till then had been a missing quantity in picture dramas. Instead of showing a continuous view of a girl floating down stream in a barrel, I cut into the film by flashing back to incidents that contributed to the scene and explained it. The photoplay of the present would be counted an arid thing without the diversion supplied by these now familiar aids.

Within late years a daylight screen has been perfected. The combination of the voice and the motion picture has long been an ideal of Mr. Edison and other inventors. I adapted parts of "Dream Street" to the use of improved "talking pictures." I believe there are great opportunities in the field of the phonograph-projector. Colored photog-

raphy offers fascinating possibilities. By the use of processes recently patented, subdued natural colors are accurately registered, without the "jumping" that formerly marred the beauty of the tinted picture.

There is a big margin for improvement in the methods of distributing and exhibiting pictures. I hope the time will come when patrons will not be allowed to enter a theater except at the beginning of a photoplay—that the casual hospitality of the picture theater of today will not exist. The public will then regard the performance with the respect they now show for stage plays. This is one phase of the problem that engages us all—how to translate a manufacturing industry into an art, and meet the ideals of cultivated audiences.

For, paraphrasing Walt Whitman "To have great motion pictures, we must have good audiences, too."



HISTORY REPEATS ITSELF ON THE SILVER SHEET—Assassination of President Lincoln, "Birth of a Nation"



## IN AND ABOUT THE STUDIO



Courtesy Paramount

Some might call this picture "In Arcady"—but that would not explain why a famous novelist is shaking hands with a pleasant-faced man in a checked suit. Sir Gilbert Parker is congratulating the producer of his latest film story on its completion. The cast is also happy. Weeks of hard work have just come to an end under the blossoming boughs of California.



# THE AUTHOR AND MOTION PICTURES

By Rt. Hon. SIR GILBERT PARKER

I HAVE never been converted to approval of motion pictures. I believed in them from the first, and further acquaintance with the art—I use this word deliberately—has only deepened my faith. I know how bad so many of the pictures shown on the screen are, but the art is very young and progress made since the days of the “nickelodeons” is immense. To what is the progress due? Not alone to the manufacturers of motion-pictures, but also to the public. The public taste has developed and with its development has come a demand for better and better pictures.

It seemed to be thought at one time that the semi-nude and the slightly salacious were needed to draw the public, but that day is fast going. On the whole, the public taste is right. It may flirt with the suggestive on the stage, but in the end it is true to the best instincts of life. Consider how law and order are kept in big cities. It is not alone the administration and the police. It is the will of the community. The will of the community is in vast preponderance for the good things, and the stable and the right thing, else social life would be chaos and disorder would reign everywhere.

So with the films. At first the semi-nude and tights and suggestive scenes were at-

tractive, but the success of the films free from all that is proof of the soundness of public taste. If you take the most successful films it will be found that they have naught of the salacious and the sensual, from “The Birth of a Nation” and “The Miracle Man” on; and many of the most successful, like “The Four Horsemen of the Apocalypse,” end unhappily. Let me take one case in my own experience. “The Right of Way,” a story which ends unhappily—in the conventional sense—was twice produced by the Metro organization. The first production was not a success with Faversham in it—not from any fault of Faversham—and the Metro produced it again. Without my knowledge they made two endings, that of the book and also a happy ending, and submitted them both to the trade. The trade decided on the ending of the book, and it is one of the most successful motion pictures of the last year as the box-office receipts show. Public taste can be trusted. Take “Madame X,”—is that a happy story? Does it end happily? No, yet it is abundantly prosperous.

I have from the first wondered why film producers did not make pictures of historical novels, where there were no royalties to authors to pay, and I was told the public



Courtesy Paramount

SIR GILBERT PARKER

Author of “Pierre and his People,” “Seats of the Mighty,” “The Right of Way,” and many other successful books and photoplays



A CALIFORNIA PICTURE TOWN  
An airplane view of studios, dressing-rooms, and outdoor sets





Courtesy Goldwyn

#### A SCENE IN THE MAKING

A remarkably graphic picture of a studio "all set" for filming. It shows three separate rooms, and effectively demonstrates the fact that "Lights" and "Camera" are as important as "Action" in motion-picture making. The scene is from one of Booth Tarkington's "Edgar" comedies



## MOTION PICTURES

would not patronize them. My reply was that the public did not have a good chance to judge, for the historic motion pictures had not yet a fair chance. I was told to see the fate of "Joan the Woman." Well, I saw "Joan the Woman" and a very fine film it was, but its failure, or rather partial success, was due to other causes than its historical nature, as the world knows. Now, at last, the success of "The Mark of Zorro," "Passion" and "Deception" have turned the views of the trade, and "The Three Musketeers" is produced with the help of Edward Knoblock, an authority on the history and costumes and customs of that period. The trade will produce historical romances again, and many of them will be failures, because to wear effectively historical costumes without self-consciousness requires the training that Shakespearian dramas give, and there are not very many in the film world that have had that training. I am glad the film producers have been convinced, but I hope the inevitable failures will not turn them antagonistic once more.

For myself I have always believed that every important author in the world will want to write for the film stage in good time; and that time is at hand. To say naught of eminent authors in the United States, in England Pinero, Arnold Bennett, Robert Hichens, Edward Knoblock, Somerset Maugham, Elinor Glyn, and even Kipling, are writing for the screen, and my prophecy is fast coming true. Henry Arthur Jones is now in America making scenarios for Paramount; Sir James Barrie, whose "Sentimental Tommie" and "Admirable Crichton" have already found their way to the screen, is to assist at the American production of "Peter Pan."

Film writing is not an easy art to learn,

but it must be learned by authors themselves, or their books will be butchered as they have been in the past, and no one to say them nay.

One of the worst features of the film business today is the titling. How few films have good titles; and yet a title may be as important as a scene, even more so. Titling in itself is bad in one way, for it distracts the attention from the picture,

but it can never be abandoned, I fear, though there is a film on now, James Whitcomb Riley's "The Old Swimmin' Hole," with no titles; but this story is an extremely primitive one and titles are not needed in it.

Finally, let me say I do not think the film will destroy the taste for the stage. It will make new lovers of the stage as the music hall has done, and though for the present the theater galleries throughout this country have been badly affected, I believe it is because people can see a film from the gallery at one-third or one-half the cost of a gallery seat in a theater,

that the theaters have been injured in that portion of the house. The film goes where there never was a theater and helps create dramatic taste. How many churches are there throughout the country where films are shown? About a stone's throw from where I write this article is a church where last Sunday night a film was shown called "Our Country As It Is." Time will come when every school and every church will have a moving picture equipment.

Governments distribute films to schools and organizations. Universities and schools are using the screen picture to teach history, literature, geography, science. Explorers are bringing back graphic reports recorded in celluloid. The world is better taught, better informed, thanks to the motion picture.



From "Behind the Motion Picture Screen," by A. C. Leacsboursa

### THE MAKE-UP MAN

Indoor make-up technic varies greatly from that of the stage drama, because of the effect of the studio lights





Courtesy Reelart

#### WHEN A WEDDING SCENE IS MADE

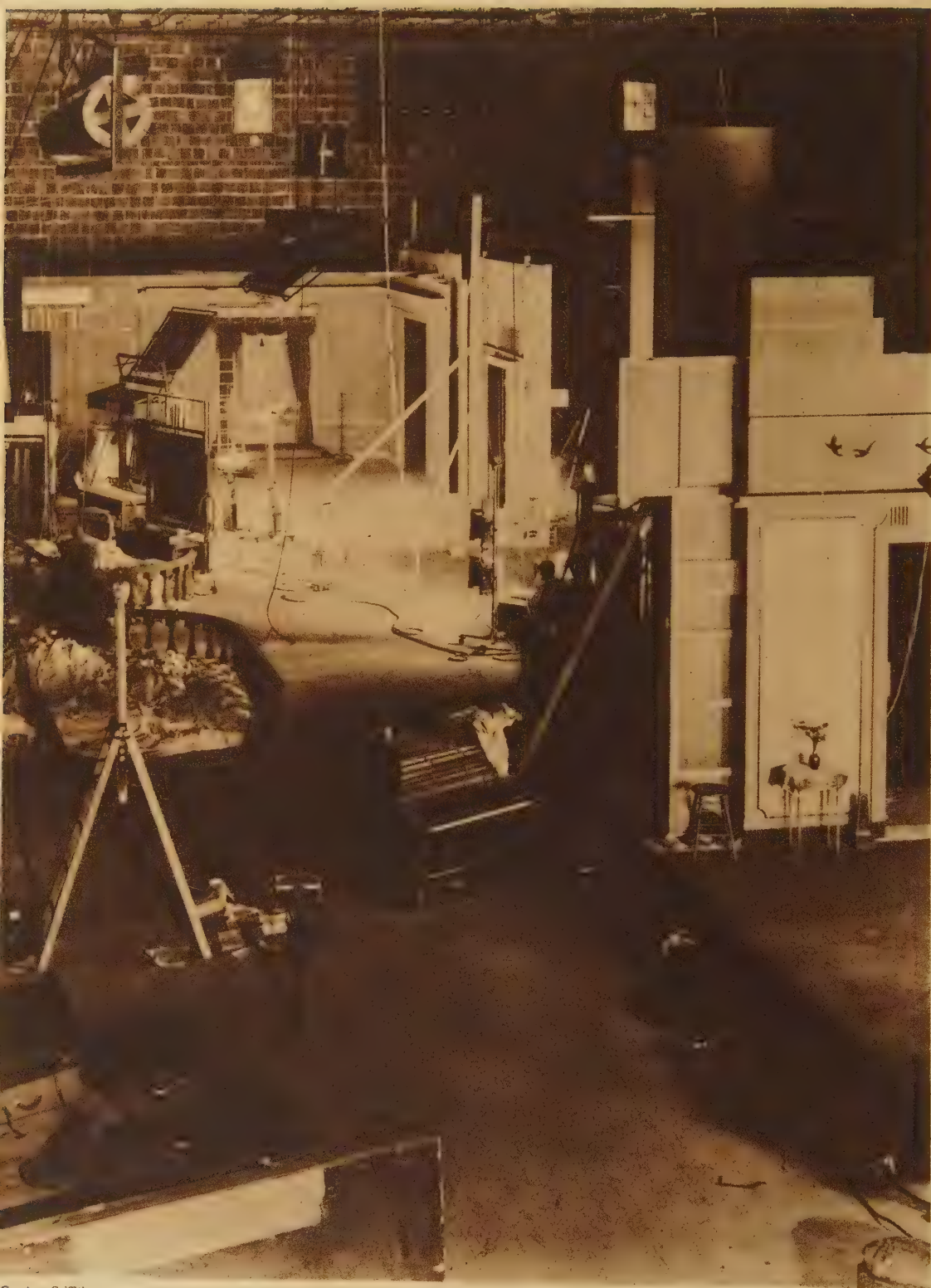
A minister is frequently called in to consult with the director. One is here shown instructing a bride and her attendants in ceremonial details



#### A BABY "EXTRA"

Entertained by a film hero while her play mother discusses the script with the anxious director





Courtesy Griffith

#### A "MOVIE" WORKSHOP

On the floor are several indoor sets and an exterior. Above the front yard of an old-fashion city house is a cylindrical machine that supplies snow storms on order





A BALLROOM SCENE IN "WAY DOWN EAST"  
D. W. Griffith directing





Barrie's village of Thrums was recreated near Elmhurst, Long Island, for the film play based on the Scotch author's books about "Sentimental Tommy," recently released. The director's parents, who had lived near Kirriemuir (the original of Thrums), pronounced this a perfect facsimile of the illustrious village across the sea (Below)



Courtesy Fox



King Arthur's Castle at Camelot and the Table Knights were reproduced from Twain's "Connecticut Yankee in King Arthur's Court"



\*\*From Behind the Motion Picture Screen  
In a picture play that features the Lusitania, the upper part of the ship was copied in 1915

# IN THE LAND OF

Landscapes are changed and historic buildings reconstructed. Scotch Thrums is recreated among the brown hills of California. Gigantic walls



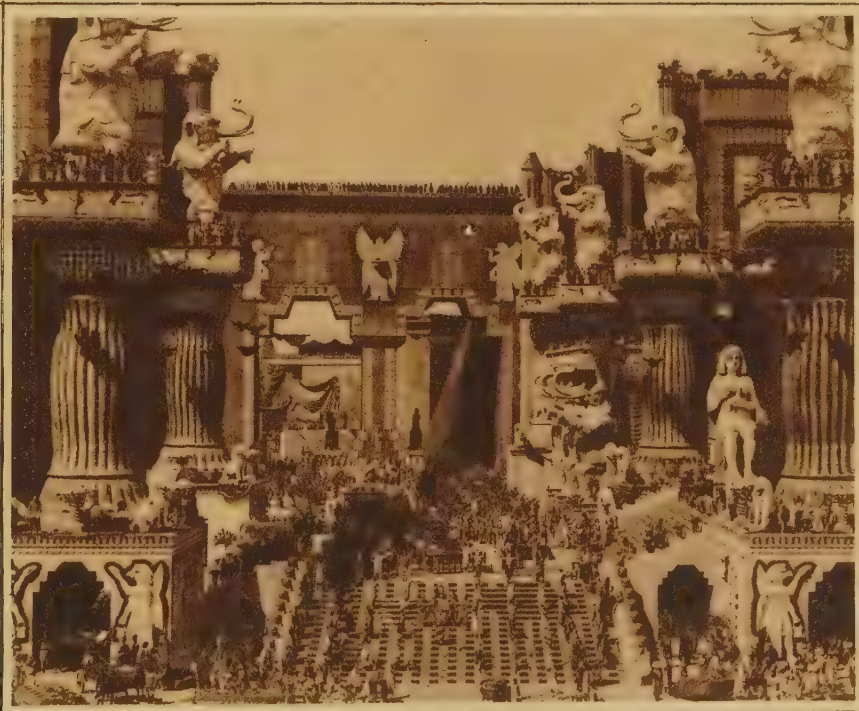


This is a model city, just half as high as an electric fan. (Look over to the right and you will see the fan.) On the screen the buildings were made to appear full size. This gorgeous "set," erected for the Griffith spectacle, "Intolerance," established new standards in motion picture architecture (Below)

Halls of the Round  
in version of Mark  
Arthur's Court"



American Pub. Co.  
ing tragedy of the  
p was realistically



## MAKE-BELIEVE

es to life on the meadows of Long Island; King Arthur's towers rise  
towering background for a Babylonian pageant



## THE SCENIC BACKGROUND

By HUGO BALLIN, Artist and Director

**D**URING the past few years motion picture producers have given the subject of sets and settings their serious consideration. They have employed men skilled in architecture, in effects of light and shade, in the disposition of masses of color and in suitability. The producer now realizes the value of color—the simplified background—the balance of wall and window

space. Today the actor's work is less difficult to follow. His skill is not confused by screaming designs, by inappropriate and misapplied ornateness.

Early motion pictures represented what the man that dressed the set considered refined luxury, and what the dramatic director was willing to accept as background. The average director still has a powerful fancy for flamboyant walls and furnishings; some have been converted from this grotesque sort of decoration. We have progressed, but still have before us a lengthy course. The development of beauty travels a snail's pace.

The producer is rapidly learning that a good story is materially aided by good backgrounds and light effects. The public has grown to understand composition, it knows better sets, it supports better stories. The public may not be able to analyze the why and wherefore, but the old form of decoration is peeling from the canvas and disintegrating. A setting is of little service to the drama if the drama does not dominate. The action is paramount, but can be so only if the background is not obtrusive.

Perfect sets have never made a drama. The audience follows story. The story can be explained by settings. Settings are

dramatic rhetoric. They should be indicative of breeding. When settings receive uncommon notice the drama is defective. When they are not noticed they are badly thought out. Settings are the photographer's hope. A good setting helps reduce the number of subtitles—the aim of all idealistic directors. A good background often elevates the achievement of the player.

A bad setting has never elevated anything. A good set can be spoiled by bad lighting—a bad set can be saved by good lighting. Lighting is motion picture composition. "Shaft lighting" gives a semblance of parallax (an apparent displacement of an object due to an observer's position). A motion picture has no parallax. The apparent shifting of an object, or the ability to see around an object, is caused by double sight, or the vision of two eyes.

A lens represents one eye, it may be the right or the left. Therefore it is important in sets to get *depth*, not width. The depth of a motion picture is infinite, its width is

finite,—it has limits. An audience knows two reactions in relation to a set—it is pleasing or it is not.

A man does not readily believe in a thing he does not see or know. There is no greater mission for the art director than to concoct a picture that bears the semblance of composite truth. Motion pictures must tell the truth to be convincing.

Beauty affects us by association. Sometimes when the association is forgotten the memory of beauty remains. The impress of great beauty is an expurgated memory of things we have enjoyed. True art is simple—simple beauty. Most motion picture



Courtesy Bray

### THOUSANDS OF DRAWINGS

Must be made for an animated cartoon of average length. Cartoonists, animators, camera boys labor 30 days to produce a film that can be shown in 10 minutes. In the illustration we see the overhead camera trained on the frame that holds sheets of drawings arranged in scenes. The pressure of a foot pedal exposes the lens. This operation is repeated until all the sheets are photographed, and the film is ready for the projector





Courtesy Goldwyn

#### AN ANTIQUE ITALIAN ROOM

Reproduced by an artist-director who believes that truth is beauty, and follows his creed





Courtesy Pathe

## KIPLING'S STORIES HAVE REACHED THE SCREEN

The sets for "Without Benefit of Clergy," the first of Kipling's short story classics to be filmed, were designed according to the author's own suggestions

backgrounds are not simple. The average picture suffers from a superabundance of complications, and this applies to both sets and acting.

When an audience realizes that a background is artificial,—has been constructed for the play, the production suffers. As long as a set suggests the studio it fails in its mission.

The prime mission of the screen is to entertain. The most astute of latter-day producers recognize the commercial worth of

taste and judgment, an understanding of proportions, of rhythm and *tempo*, of the finer values of drama, of good acting, design and composition.

It is vital to make beauty clear, and more important to make it affect the imagination. It is this latter development that artists and directors look for, but we cannot venture too far on this ground until we know that the public, the ultimate arbiter of our destinies, gives us unstinted approval and applause.





Courtesy Lasky

#### A STUDIO CARPENTER SHOP

Equipped to build anything from chariots to churches



From "Behind the Motion Picture Screen," Scientific American Pub. Co.

#### A STUDIO PROPERTY ROOM

A fascinating department to be found in moving picture establishments



#### DESIGNING AND PRINTING TITLES

This work engages the talent of experienced artists



#### A STUDIO WITHIN A STUDIO

Trained sculptors and castmen make to order whatever is required by the art director





Courtesy Educational Films

#### DRYING THE NEGATIVE

The film is wound on revolving drums when it comes from the developing room



From "Behind the Motion Picture Screen," Scientific American Pub. Co.

#### IN THE CUTTING ROOM

Miles of printed celluloid ribbons are handled in assembling a complete picture. Sometimes a "cutter" becomes so expert in arranging scenes that his director leaves most of the job to him



Courtesy Goldwyn

#### SCENERY THAT ACTS

The scenes made for "The Cabinet of Dr. Caligari" are the latest word in moving picture background. They picture the hallucination of an unbalanced mind. The story of the drama is told by an inmate of an asylum who believes the leading physician of the asylum to be the reincarnation of an evil Dr. Caligari who lived in the twelfth century, and who traveled about the country with a somnambulist whom he exhibited at fairs. The doctor, according to the inmate's story, rejoiced in making the somnambulist commit crimes, and the inmate believes himself to be the hero who will convict the evil Caligari. The scenes form a series of remarkable "futurist" compositions. Streets curve crazily, lantern posts lean in wide angles over stone walls; and doors and halls achieve the uncanny spirit of the story by being mere oblique lines or a disconnected series of curves. Long triangles of splotched color stretch upward to form a striped, hollow pyramid; draperies hanging in a festoon, like a huge blanket, sag with the weighted impressions of falling skies, of imminent catastrophe, of doom. The weird background has been called "scenery that acts"



# DRAMATIST AND THE PHOTOPLAY

By HENRY ARTHUR JONES

*Author of "The Silver King," "Saints and Sinners," "Middleman," "Mrs. Dane's Defence," etc.*

THE dramatist wins enduring renown by his dialogue, and by his dialogue alone. To write a successful play he must of course have other gifts and acquirements. He must call in the scene-painter, the upholsterer, the costumer, the electrician, and other adjutants to help him to express himself. But his dialogue alone has permanent value; all the rest of his trappings are perishable. The difference between "Macbeth" or "Hamlet" and a stock melodrama is that "Macbeth" and "Hamlet" can be read and studied as literature. That is the reason they have held their place in our theater for three hundred years. That is also the chief reason why they often fail on our modern stage. They are literature. They demand serious thought and feeling from an audience. They ask for examination, and offer emotional and intellectual enjoyment on these grounds.

It is clear that the film cannot afford the quality and kind of pleasure that spoken drama can give—the pleasure of literature. Again, the voice has always been the chief gift of the actor, his chief means of swaying his audience and stirring their emotions. It is mainly by the voice that the actor gets his finest and worthiest effects. What the dramatist has written falls dead upon the stage unless it is vitalized by the actor.

It is clear that, as the film play forbids the dramatist to use his chief and highest means of expression, so also it forbids the actor to use his chief and highest means of expression.

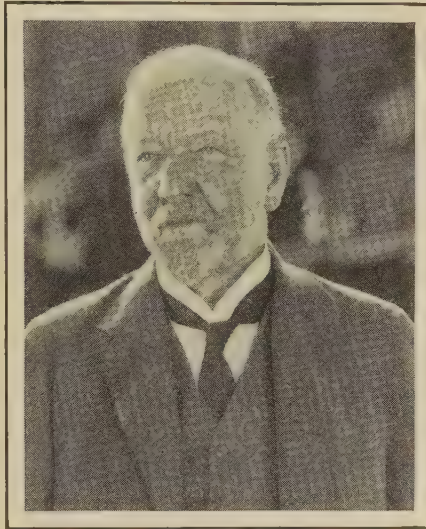
What balancing advantages and compensations has the film to offer to the actor and the dramatist? To the film actor and actress it offers universal, though not immor-

tal, fame, by displaying their pictures in every city of the civilized world, perhaps in five hundred theaters on the same night. It further offers to star performers an enormous salary.

What are the advantages offered the dramatist? In the volume, variety, and impetus of its action—that is, in the very essence of drama—in its swift, vivid, multiple transformations, its startling command of contrasts, its power of concentration on valuable minutiae, its capacity for insinuation and flashing suggestion—in all these truly dramatic qualities the film play offers to the dramatist an infinitude of opportunity compared with the spoken drama.

Aristotle compared the limitations of the drama with the expanses of the epic. But, compared with the film, even the epic, the novel, becomes a tedious chronicler of events.

The film is a bungler at comedy, except of the rude and boisterous kind which Thalia reproves. But the film invites and welcomes Romance and Imagination and opens a large field for their exploits. Now, imagination, from Shakespeare downwards, is largely shut out from our modern stage, with its pert vulgarity and dictionary of slang. Tongue-tied already, and almost banished from the spoken drama, imagination may perhaps find a home in the film theater. She will be deprived of speech, but how rarely she is allowed to open her lips upon the regular stage! May not Imagination find utterance in the vast pictorial resources and devices of the film theater, throw her magic beams amongst its fascinating lights and shadows, and employ the quick vibrations and successions of the screen to tell larger stories of human life than are being told today upon the stage of the spoken drama.



Courtesy Paramount

HENRY ARTHUR JONES

## FICTION WRITERS AND SCENARIOS

By RUPERT HUGHES

*Dramatist, Novelist, and Short-story Writer*

"PICTURES" have had good stories for a long time. What pictures have failed to do is to advance with their audiences. When pictures were first thrown upon a screen it was a very wonderful thing to see a man walk, or stretch out his arm, or smile. Later it was even more wonderful to see a train wrecked or a house burned or a maiden rescued. But now all those things are no longer novelties. The smallest boy sees nothing remarkable in the mere action of pictures; he no longer thrills over the wreckage of locomotives, for he knows every little trick of the trade. He can tell you the very instant that a dummy is substituted for the actor in an accident.

The mere mechanics of the movies have lost their thrill because their novelty is gone. The one thing to do, then, is to sound the audience, and the only way to reach it is with sincerity. That is the crying need of pictures now. They must appeal to the audience as real. Their grief must be sincere, their humor genuine. Depict real life for people, as the best play and novel does, and the photoplay will hold its own.

As a rule, story-tellers know their business; that is why they are successful. And yet it is a fact that film companies pay thousands of dollars for some story by a well-known author and, when it has gone through the scenario editor's hands, the author could not recognize his own story. Nothing is left but the title and the author's name, and the main reason is, that it is a scenario editor's religion that a story-teller can never write anything wholly suited to the screen. The scenario writer makes no effort to understand the theme

of the original story, but thrusts it through the conventional actions.

For this, authors have stormed against the motion pictures, and you can't blame them. The picture producers bought their stories, and then threw away the plots, and, substituting ideas of their own, merely kept the titles, sometimes, and a few of the characters.

I have not blamed the motion pictures so severely for this as some have. I realized that they were going through a phase in their evolution. The same conditions prevailed at one time on the stage and in the publishing business. The author got little credit, and his work was distorted to suit the fancy of producers and publishers. Now some of us have agreements whereby not a word of our writings is to be changed. And we help select the casts and attend rehearsals of our plays.

We work in somewhat the same way with the picture producers. We

work with the "continuity writer," with the casting director, with the director and with the film editor.

If the moving pictures are to hold the people, novelty must be introduced, and the place to do this is in the scenario end of the business. The person that shapes the mold should know his audience, should be conscious of his audience, should know the precise method of wringing tears or laughs from them. And if an author's works are good enough to purchase, they deserve to be presented with the background of the theme that the author evolved.

We must strike at the hearts of the audience, bring sincerity into pictures—then they will maintain their place as one of the arts.



Courtesy Goldwyn

RUPERT HUGHES



## THE AUTHOR AND THE FILM

By REX BEACH

*Author of "The Spoilers," "The Silver Horde," "The Barrier," "The Iron Trail" etc.*

THE public is beginning to pay more attention to motion pictures and to treat them seriously. There is a new attitude developing all over the country that is very significant, especially in regard to well-known authors in pictures.

Producers have been looked into activity by enterprises that have engaged the services of published writers—writers of books that make sure material of wide appeal and range of interest—writers whose names frequently appear in the American and English periodicals.

These authors are writing on themes vital to the people—on things of present and immediate interest. Their picture plays on the attention won by the publication of their novels first in magazines and then in the best selling books.

Only a few years ago a wide gap between the American author and the photoplay was so wide that a combination of the two in the producing field seemed a distant vision. Within the last year, the author's name as a valuable asset to the motion picture has become as great as that of the actor-star.

Changes occur with lightning rapidity in the photoplay world, but the causes at the basis of this change are too fundamental to be attributed merely to the passing whim of the producer. The public is, after all, the creator of films. The public has learned, rather, the public has been taught that the author is just as important to the photoplay as the versatile star, the lavish settings and the exquisite photography.

A few years ago, neither the author nor the producer realized their potential values of each other. The motion picture, sound and future seemed, was still in the experi-

mental stage. The author, in most cases, was unwilling to acknowledge that the new popular medium was worthy of attention. The photoplay, on the other hand, suffered from the absence of the guiding hand of the experienced fabricator of plots. It was in danger of becoming merely the agency for the exploitation of the personal screen success.

The rapidity with which both factors have acknowledged their need of each other attests to the prophecy that in the future literature will find itself expressed through the screen as well as through the printed page. Certain stories, of course, are not fitted for photoplay reproduction because they depend more upon psychological motives for their development.

The direct cooperation of author and producer—joins the trained hand of the author to that of the director on the throttle at the producing end. It results in the coordination of all the details of produc-

tion by the man who created the plot, the characters and the setting.

There is something to be said for the author who disdained the photoplay heretofore, who was forced to witness the mutilation of his story into an unrecognizable caricature. Each side has now made concessions. Each realizes the indispensability of the other. Each has noted with approval the growing demand for the good story, the well-thought-out plot, characters drawn from life rather than from the stilted lay-figures of the studio. The author is now contesting with the star for supremacy. His own laurels, the many photoplays created from well-known novels in recent months, are proof of his value to the newest and most popular art.



Courtesy Goldwyn

REX BEACH

# THE CAMERA AS A REPORTER

By HERBERT E. HANCOCK

*Director-General of News Film*

TWO hundred years ago there were three Estates, the Clergy, the Nobility, and the rest of us. Then Edmund Burke, the great British statesman, found a Fourth in the Press Gallery of the House of Commons. If he were alive today he would create a Fifth Estate, and would designate screen reporters as its members.

The worn-out saying, absolutely incorrect, that "The Motion Picture industry is in its infancy," can be applied with more truth to the News Reel which, however, is rapidly approaching a state of adolescence. The wrong-doer of today dreads the searching lens of the camera even more than the vitriolic pencil point of the reporter, while the hero and the publicity seeker vigorously dust off the "Welcome" on the door-mat at the approach of both.

The News Reel cameramen of today are few in numbers. There are not more than two thousand in the United States and Canada. It takes a man of unique type to become enough of a cameraman to make a good living. A News Reel producer employs very few cameramen on salary. Only in the big cities does he have to keep them on salary. The others are free-lance operators, known to the craft as "field men." These men get paid for the film that is accepted by the News Reel editor. If it is rejected, the film is a dead loss to them.

There is no harder line of work in the world than that of a News Reel cameraman. Unlike the reporter who carries with him a few scraps of paper and a pencil, the cameraman lugs an outfit weighing anywhere from 30 to 60 pounds which, in many cases, has to be set up, threaded, and focused with

lightning speed. He must understand photography down to the 'nth degree. He must be somewhat of a director. He must be able to read the mind of his editor to a certain extent so as to get the most interesting news angles possible. And he must be essentially a diplomat. Also, when the occasion arises, he must take his life in his hands. A man that has earned the degree "First-Class," is not only a good photographer, but a *man* all the way through.

At first thought it appears amazing that so many strive for this position in life, with such a hard road ahead to travel. The reason is that News Reel work demands the creation of something. A man is put upon his mettle and a real man likes that. Perhaps the most alluring part of it all, however, is the power that his work gives him. The news camera is a powerful

weapon to be used for either right or wrong. Whereas a newspaper lives for not more than forty-eight hours, a News Reel's life is reckoned at about ninety days. Thousands of eyes see the newspaper article; millions of eyes see the current events picture on the screen.

Frequently, as in my own case, the director of a screen weekly is an ex-news paper man. He must know, above all, what kind of news will appeal to the multitude. He assigns his local staff to cover events just as an editor does.

I prophesy that within a few years the News Reel will dominate the field as the public megaphone. The day will come when it will speak with the voice of the nation. As soon as its power is understood it will be recognized as the most potent representative of the Motion Picture industry.



Publishers' Photo Service

FILMING A FLIGHT

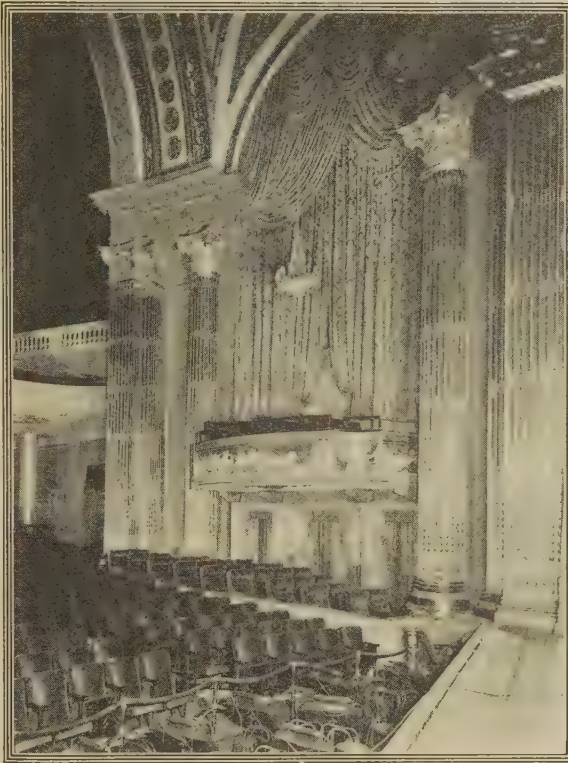


# MAKING THE PROGRAM

By S. L. ROTHAFEL

*Creator of the Motion Picture Program de Luxe*

NOT so many years ago, fifteen to be exact, I was running a little movie show behind a bar in a mining town in Pennsylvania. It was a man show. I wanted my own plays, ran the projection machine, and sometimes walked to the near-exchange to the pictures. Then then, I had confidence in the entertainment value of the motion picture—as I think, as we have in my present capacity as director of productions at the world's largest theater—not only the largest one consecrated to the Motion Picture business, but the largest devoted to any theatrical enterprise. In the West, I tried out my ideas for the making of a new sort of program, and met with encouraging success. Later, in New York, I presented a motion picture with appropriate music, harmonious lighting effects, and other features designed to please the senses. Finally a formula for program-making was worked out that covered the field of music, general news topics, drama, comedy, education, dancing, and architectural effects. The American is appreciative of the beautiful, but he is impatient, and will not sit through a long, tedious performance. He wants his entertainment well served, but quickly done. The type of performance that suits him and attracts him is marked by rapidity and diversion.



A PICTURE THEATER OF TODAY

The interior of the largest theater in the world, the Capitol, New York City. It is devoted exclusively to the photoplay, a far reach from the nickleodeon of a few years ago

If someone had predicted a dozen years ago that an orchestra, a chorus, soloists of international reputation, scenic artists, and a large mechanical staff would one day be part of the organization of a "movie" house, the prophet would have been called an irresponsible visionary. As a matter of fact, he was! And yet this very thing has come to pass. When, in 1914, the first theater was erected in New York under my supervision, for the purpose of presenting the moving picture in a modern, aesthetic setting, there were dire predictions of failure. A

great structure splendidly decorated and equipped for the showing of motion pictures. Rash and impractical! The idea and ideal of a dreamer!

The Capitol Theater, New York, has 5300 seats. Its grand orchestra numbers eighty musicians. There is a chorus and a ballet. When we presented the master photoplay, "Passion," 175,000 came to see it during the two-weeks' run.

Producers spend millions to stir the jaded patron. A production into which dollars have been poured like water does not necessarily yield the big story, the continental success. When truth, humanness and good taste replace unreasonable extravagance, the moving picture becomes an unparalleled medium for the promotion of culture, education, and the highest form of beauty.

# "FILMS BEAT BOOKS," SAYS EDISON

TEN years ago Thomas Edison taught a group of children science by using motion pictures. The results were so convincing that he expressed himself as "on fire to spread this means of education broadcast."

"The royal road to learning lies along the film highway," says a college professor. In New York alone, more than one hundred schools now use educational films. In every twentieth school in the United States there is a projection machine.

Children who learn by means of motion pictures visualize dots on the map as hives buzzing with life and industry. History is reconstructed on the screen. Bygone days are lived over again; Joan of Arc, George Washington, Betsy Ross, Napoleon, become real figures of romance and action. Children learn through the eye without conscious effort. Dry-as-dust descriptions are replaced with unforgettable *living* pictures. They see the wheel of a Chinese potter shape a mass of clay into a beautiful vase; before their eyes a mushroom breaks through the ground and the beaver builds his dam.

A recent list compiled by the Society for Visual Education offers schoolfilms on a variety of subjects. Early French explorations in North America are traced by animated lines moving upon the map of Canada and the United States, and scenic pictures show the country the explorers traversed. A subtle lesson in Americanism is taught in the film, "A Citizen and His Government," which shows how the American Government furthers education and protects life, health and property. One of the recent activities of the Government is the distribution of educational films to schools that have motion picture equipment.

In the course of an experiment recently conducted in an Illinois school, several classes were shown the life history of the Monarch butterfly on the screen. It was proven that a better understanding of the life of this butterfly was gained from a fifteen-minute film exhibition than from two weeks of textbook study that had been given to another species.

In North Carolina the Bureau of Community Service, a State organization designed to improve social and educational conditions, sends out "movie trucks," equipped with motion picture projector and light plants, over circuits selected for their accessibility to the largest number of people.

Films stimulate interest in the collections of museums, and cultivate the taste of the people in travel, crafts, arts, archaeology and the history of races. During the past year seventy thousand children saw the moving pictures given in the auditorium of the Toledo, Ohio, museum.

Manufacturers use films to demonstrate factory and distribution methods to workers, salesmen and investors. A certain breeder of livestock had a thousand-foot reel made of his herd. He bought a "suitcase projector," took it to the office of prospective buyers, attached the plug to a light socket, pulled down the shades, exhibited the pictures of his stock on the wall—and made six sales out of seven prospects.

Miles of film are used every summer by the Nebraska Department of Conservation and Soil Survey to report farming conditions.

A Japanese proverb says "Once seeing is better than a hundred times telling about." We can teach almost anything with moving pictures. — *Prepared for The Mentor by the Society for Visual Education*



Courtesy Patheoscope Co.

SEEING THE LESSON



# "GIVE ME LIBERTY OR DEATH!"

N American  
annals no  
political  
speech, unless  
be Webster's  
reply to  
Hayne, ever  
made more stir  
than won more  
than did  
Patrick Henry's  
appeal of 1775.  
"... Give me  
liberty, or give  
me death!"—  
is much we  
often quote;  
but what more  
do we remem-

ber? And where were these words uttered?  
Before the Continental Congress in Phila-  
delphia? No: it was before a Virginia  
convention in Richmond. Was the con-  
vention held in the capitol on Shockoe  
hill? No, for the capitol was not begun  
until 1785; it was based on plans that  
Jefferson supplied of a rarely beautiful  
Roman temple.

If you are a visitor in Richmond, you  
may readily learn the answer. At Broad  
and Twenty-fifth streets stands St. John's  
episcopal Church—"Old St. John's,"  
natives call it. It is within comfortable  
walking distance from the heart of the  
town. In Old St. John's flamed up the  
glow of Patrick Henry's patriot soul. The  
day from which he spoke that day is  
marked by a white memorial tablet.

The church dates from 1740, and was  
therefore once a mission of the Church of  
England and within the jurisdiction of the  
bishop of London. In every respect it was  
a strange setting for what has been called  
Patrick Henry's individual declaration of  
war. The old building has in later years  
been enlarged, but the spacious church-  
yard, with its noble trees and many archaic  
gravestones, preserves something of its  
ancient mien.

Hither, in that distant March, came the  
delegates to the convention. Not a few of  
the more prominent were, by tradition and  
temperament, conservatives: such were  
Mund Pendleton, and Col. Richard



© Underwood & Underwood

WHERE PATRICK HENRY SAID IT

Bland, and Col. Benjamin Harrison of Berkeley. The Boston Tea-party had been held more than a year before; Parliament had closed Boston Port; the first Continental Congress had met; it was less than a month before the events of Lexington and Concord. Yet

these Virginians were not inclined to speak of war as inevitable—which is not surprising, for until March 28, 1775, no public man in America had openly spoken of war as inevitable.

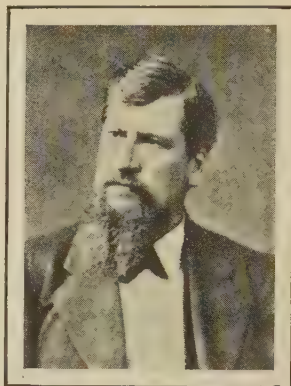
On March 23, Patrick Henry presented to the Convention a set of resolutions for the arming of the Virginia militia and the placing of the colony in "a posture of defense." On the 28th, he supported them, boldly crying out: "... "We must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!" A clergyman who heard that speech told afterward of the fire that burned in the plain young lawyer's eye, of the tones that thrilled in his voice. From a calm beginning his utterance grew in intensity and fulness. In his earnestness, the tendons of his neck stood out like whiplashes. Men leaned forward in their seats to hear him, their faces strained and pale with emotion.

Then burst forth that tremendous peroration: "Why stand we here idle? What is it that the gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!" The resolutions were passed. The trumpet-call of the Revolution had been sounded—there in Old St. John's.—*George S. Bryan.*

# A PICTURE THAT STIRRED A NATION

ARCHIBALD WILLARD died some years ago, but his soul, like that of John Brown, still "goes marching on." He painted it on canvas for all of us to see, and it is called "The Spirit of '76." The painting is not a notable contribution to art. When it was first exhibited at the Centennial Exposition in 1876 it created no enthusiasm in the art world; no critic hailed it as the work of a new genius; no art lovers burned incense before it. But every man, woman and child that cherished the simple, rock-bottom principles of patriotism greeted the picture with a quickening heart-beat. In the figures of the white-haired old man, the sturdy fifer, and the boy, marching fearlessly forward with drum and fife and waving flag, all the people, old and young, saw three generations of a nation's protest, and they thrilled at the spectacle so vividly set before them.

The story of the painting is a very simple, human one. The artist's name is Archibald M. Willard, and he was born at Bedford, near Cleveland, Ohio, August 22, 1836. He had little art training in his early years, or later, but he had a certain facility with pen and brush, and while camping near Cumberland Gap, he made pictures of that picturesque military situation, which, being photographed, were purchased by his comrades and their friends as mementoes of army life. Willard returned from the war with a great plan in mind. He would represent on large sheets of canvas the war scenes he had witnessed and sketched, and exhibit them throughout the



A. M. WILLARD

North. He studied art for a while, and then labored long on a great panorama mounted on rollers, which he undertook to exhibit in northern towns, but the plan was not a financial success. In the end, he washed the color out of the cotton cloth, to save at least that part of the investment.

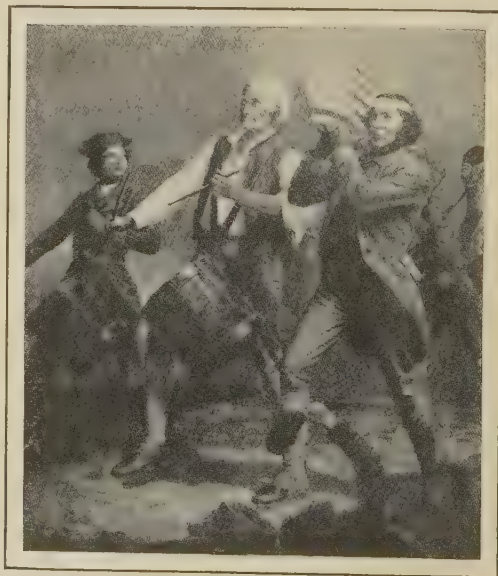
Willard then curbed his ambition, and got a plain job as a painter in a carriage shop. Willard's wagons and carriages won attention and favor because of the little

paintings he often put on the side to catch the eye of the purchaser. Many a sale was made by his employer, because of these adornments.

Willard's father was a country minister, and his grandfather a Revolutionary soldier—so religion and patriotism, and love of fun were all his by inheritance—and it was the last of the three that first expressed itself in his attempt at art.

One day the daughter of his employer brought him a crude wood-cut of a dog harnessed to a wagon, chasing a rabbit, and asked him to paint her a picture like that.

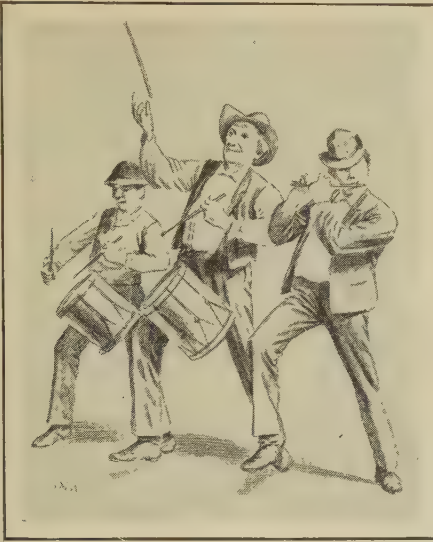
Using the wood-cut as a suggestion, he painted a picture called "Pluck." It showed a dog hitched to a cart chasing a rabbit, and, in the cart, two frightened children, with hair rising on end, hanging grimly to the seat and reins. When this picture was exhibited in a Cleveland photographer's window, many people stopped to look at it, and its fame spread far and wide through reproductions. This, and a companion picture, done in chromo process, were sold by thousands. Willard



Original in Abbot Hall, Marblehead, Mass.

THE SPIRIT OF '76





"FOURTH OF JULY MUSICIANS"  
The "Spirit" as it started to be

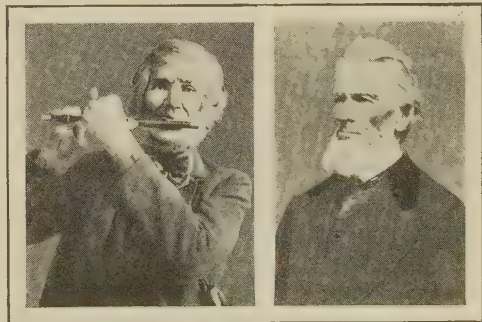
Willard had enough money to apply himself exclusively to picture making, and sketches of a humorous nature came in rapid succession from his brush. Many of his sketches were printed in the newspapers and reproduced by lithography. He illustrated in Hay's "Jim Bludsoe," and he made an amusing picture, "Deacon Jones's Experience," that delighted Bret Harte so that the latter gave the picture its title and wrote a poem to go with it.

As the Centennial Exposition of 1876 was approaching, Willard was anxious to make a picture that would be suitable for exhibition there. He had the idea of painting a group of country musicians at a Fourth of July celebration. He recalled an old drummer who had a reputation for tossing his drum sticks nimbly, and for eating mirth in general while marching the head of country parades. Then it occurred to Willard that he could make a picture that would excite patriotic enthusiasm if he transferred his trio of country musicians to the battlefield. He threw aside his humorous sketches, and began to paint the picture called "Yankee Doodle" "The Spirit of '76." His own father, a gray-haired Baptist minister, posed with a drum for the central figure. Hugh Mosher, a farmer soldier who had blown his life through the Civil War, was chosen to be the fifer of the painting. He was the most famous fifer for miles around, and was always in demand at patriotic celebra-

tions. The picture caught and stirred the people at sight. In the face of destiny the sturdy old man and his two companions marched on, oblivious to the fact that they marched alone. In the dim distance, the flag waved, and the column was rolling up. The army had rallied, and was following to the tune of "Yankee Doodle." Altogether it made a rousing public appeal, and there was a wide demand for copies of it.

At the close of the Philadelphia exhibition, the picture was bought by General Devereux for his home town of Marblehead, Massachusetts, and there, in Abbot Hall, it still hangs. The purchase was a matter of sentiment, as well as art interest, for General Devereux's son, Henry Devereux, was the model for the young drummer boy in the picture. Probably no other patriotic picture painted in America has had so wide a circulation as "The Spirit of '76." It is known in every city, town and village, where it can be seen in frames, and on calendars, posters and mailing cards. It belongs now to the people—a picture in thousands of houses.

Willard continued to make sketches, with patriotic interest or with child life as their theme, until he passed away at his home in Cleveland, on the eleventh of October, 1918.



THE MODELS FOR THE PICTURE

Harry Devereux, the drummer boy (upper), Hugh Mosher the fifer, and the artist's father, who posed for the central figure

# THE ROCKER CURE FOR NERVES

THE American rocking chair, out of fashion and favor in the last generation, may be restored to its old place of honor in the home by the recent declaration of an eminent French medical man that rocking quiets the nerves.

The rocking chair, comparatively unknown in Europe, has been regarded generally as an American contrivance, but students of furniture are unable to trace its origin. Rocking chairs are said to have been known in India ages ago, where they were regarded as cooler than the ordinary kind.

Rocking chairs were probably made in America before 1750, but there is no historical record to bear this out. It is thought that the first rockers were merely ordinary Windsor chairs cut down and fitted with short boards rounded on the bottom. Twenty or thirty years later these boards were made longer in the rear and shorter in the front to increase safety and comfort. The sign of a genuine old rocking chair is the shortness of the rockers.

If there is little light on the rocking chair's origin there are early enough references in literature to the joys of rocking. It is true that most of these refer to the cradle, but the rocking chair is merely a cradle for grown-ups. In fact, there are old American prints showing a combined rocking chair and cradle; mother rocked baby and herself with one motion.

Chaucer, the 14th-century English poet, said: "The cradel at hir beddes feet is set to rokken."

Dryden, in the 17th century, translating the Latin poet, Ovid, wrote:

"High in his hall, rocked in the chair of state, The King with his tempestuous council sate."

In the court of Charles I of England, the Court Rocker was an important person.

Everyone is familiar with the lullaby, "Rockabye, Baby, on the Tree Top."

Dr. Flavius Packer, a New York specialist in the treatment of nervous disorders, who has many rockers at his sanatorium, says: "Some people have scrapped the cradle—but it will come back. The babe

of the future will be rocked to sleep again while mothers sits in a low rocker and busies her hands with something equivalent with the knitting of yesterday. It may be with holding a book on science, a brush, or with the operation of a soundless typewriter."

Fashions in clothes have always governed fashions in chairs. Originally an emblem of authority and used only by leaders, the chair with a back and arms did not become a part of the commoner's household furnishings until a comparatively late date in the world's history. From that time on its design was changed with every new mode in men's and women's clothes. Thus

during the times when elaborate hoops, farthingales and similar vanities were fashionable, huge chairs, many armless, were needed to accommodate the sitter and her cumbersome clothing. In the 18th century, when men of fashion wore costly laced coats the "conversation chair" was contrived, in which the dandy of the period sat facing the back and allowed his precious coattails to dangle unimpeded over the front. In a like manner, with the coming of the straight-front corset for women, the rocker lost vogue, it being impossible for a woman rigidly dressed to sit at ease in the comfortable angles of the rocker. The straight-front, like other fashions, has had its vogue. With its departure the rocking chair may be expected to take again its honored place in the American household for the comfort it affords frayed nerves.



Courtesy Metropolitan Museum

A ROCKER MADE ABOUT 1750



# "PUT OUT THE LIGHT, PLEASE"

## LAST WORDS OF FAMOUS PEOPLE

**SOCRATES:** "Krito, we owe a cock to Æsculapius; discharge the debt, and by no means omit it."

**RALEIGH:** "Why dost thou not strike? Strike, man!" (To the executioner who was hesitating.)

**CHARLES I.:** "Remember!"

**CHARLES II.:** "Don't let poor Nelly starve." (Referring to his favorite Nell Gwyn.)

**MME. DE POMPADOUR:** "*Un moment, Monsieur le Curé, nous nous en irons ensemble.*" ("One moment—we will go together." To the curé of the Madeleine, who had called to see her, and was taking his leave, as she seemed just about to expire.)

**BENJAMIN FRANKLIN:** "A dying man can do nothing easy."

**DR. WILLIAM HUNTER:** "If I had strength enough to hold a pen, I would write how easy and pleasant a thing it is to die."

**BURNS:** "That scoundrel, Matthew Penn!" (The solicitor, who had written to him about a debt, and had inspired the poet with fears of a jail.)

**GEORGE WASHINGTON:** "It is well."

**ADMIRAL NELSON:** "I thank God I have done my duty."

**NAPOLEON:** "*Mon Dieu—La Nation Française—Tête d'armée—*" ("My God—the French Nation—Head of the Army.")

**BYRON:** "I must sleep now."

**GEORGE IV.:** "Watty, what is this? It is death, my boy—they have deceived me."

**GOETHE:** "More light!—More light!"

**EARL OF ELDON:** "It matters not to me, where I am going, whether the weather be hot or cold." (In answer to a remark that it was a cold day.)

**KING JAMES V. OF SCOTLAND:** "It came with a lass, and it will go with one." (Alluding to the intelligence brought to him, that his wife was delivered of a daughter, the heiress of the crown, and to the fact of the crown having come into his family by the daughter of King Robert Bruce.)

**GAINSBOROUGH:** "We are all going to Heaven, and Vandyke is of the company."

**EARL OF CHESTERFIELD** (famous as an arbiter of good manners): "Give Dayrolles a chair."

**CROMWELL:** "It is not my design to drink or sleep, but my design is to make what haste I can to be gone."

**MOHAMMED:** "Oh, Allah! be it so—among the glorious associates in Paradise."

**GENERAL WOLFE:** "What, do they run already? Then I die happy."

**SAMUEL JOHNSON:** "God bless you, my dear." (To a Miss Morris, who asked him for his blessing.)

**HENRY WARD BEECHER:** "Now comes the mystery."

**LUDWIG VAN BEETHOVEN:** "I shall hear in heaven." (Beethoven was deaf during his later years—and composed many works without being able to hear them.)

**WASHINGTON IRVING:** "I must arrange my pillows for another weary night."

**MCKINLEY:** "It is God's way. His will be done, not ours."

**EDGAR ALLAN POE:** "Lord, help my soul."

**KONG-FU-TSE** (Confucius): "I have taught men how to live."

**NATHAN HALE:** "I only regret that I have but one life to give to my country."

**THOMAS JEFFERSON:** "I resign my spirit to God, my daughter to my country."

**JOHN KEATS:** "I feel the flowers growing over me."

**RABELAIS:** "Let down the curtain, the farce is over."

**SIR JOSHUA REYNOLDS:** "I know that all things on earth must come to an end, and now I am come to mine."

**HENRY THOREAU:** "I leave this world without a regret."

**THOMAS (Stonewall) JACKSON:** "Let us go over the river, and sit under the refreshing shadow of the trees."

**ROOSEVELT:** "Put out the light, please."

**JOHN BURROUGHS:** "How far are we from home?"

**FRANKLIN K. LANE:** "I will see you in the morning."



# T H E O P E N L E T T E R

What a story of progress in screen pictures the past quarter century tells! I wonder if any of the older Mentor readers remember the picture shows and panoramas of the days, or, rather, the nights of the seventies and early eighties! Does anyone recall Professor Cromwell and his picture lectures? For years Professor Cromwell exercised the spell of the "magic lantern"—we came to know it later as the "stereopticon"—and he enhanced the charm of his entertainment with a piano at one side of the stage and a melodion at the other, on which he discoursed sweet musical strains, while he revealed the melting beauty of "dissolving views,"—a new thing then in picture shows. In days before Professor Cromwell's innovations there were screen pictures that replaced each other abruptly, one after another, and panorama pictures that moved on rollers. How vivid and gaudy were the pictures of that time! How bold and brave were the colors—colors that proclaimed in uncompromising tones, the courage and determination of the artisan that painted them on. And the audiences of those simple days were delighted with the riot of color on the panorama screens—whether the colors were true or not. A purple cow was pleasing just because it was purple.

And, in those wonderful old panoramas, the greatest illusion of all was "night-lighting." Never will I forget the effect on my youthful mind of the panorama of "St. Peters and the Vatican, Rome," first by day, and then—by a simple trick of lighting from the back—the same scene illuminated at night. The twinkling of lights in a thousand little windows held us young people spellbound. What thrilled us most was the thought that the spectacle of the superb Cathedral and the Papal palace should be all lit up just for us. I have often wondered since whether St. Peters and the Vatican ever actually looked as gorgeous at night as our youthful eyes saw it on the screen of Professor Cromwell.

The day of Professor Cromwell, and all the other "Professors," passed and then came the treat of a perfected stereopticon. Progressive, intelligent, enterprising men like Stoddard, Burton Holmes, Elmendorf and Newman traveled the world over and brought their treasures of splendid photography back to us. As soon as the vitascope entered the field they took that on—and also the "kinemacolor" process that gives us colors that closely reproduce nature's own. These men have become our chief travel-picture benefactors. Through the winter evenings they have taken us nearly everywhere and shown us nearly everything. The Elmendorf and Newman pictures are well known to Mentor readers for they are published in our pages; so, we enjoy the rich benefits of the experience of both of these distinguished camera artists.

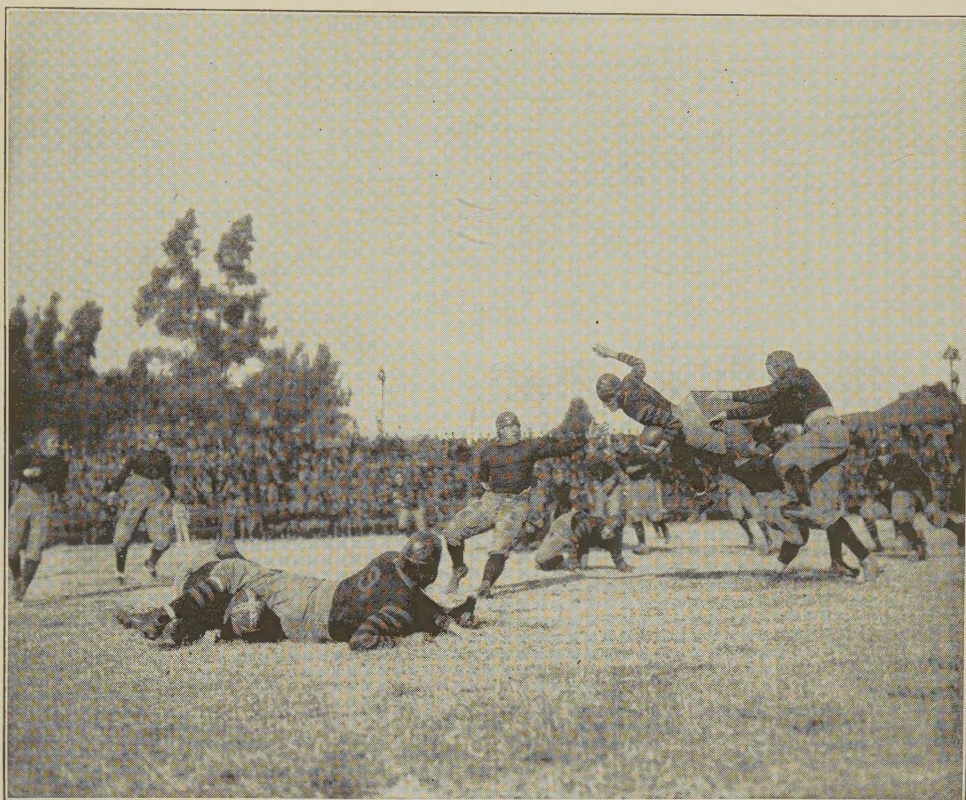
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And now we have the crowning achievement of modern photography, the Motion Picture Play—perhaps we might better say the picture plays have us, for they are about us everywhere. They are well named "movies," for, in the final analysis, that is their commanding appeal. *They move*. Some might contend that the film pictures hold us because they show us great life-dramas. But, if any of those very same life-dramas were presented in a series of "still" pictures, the essential appeal would be lacking. It is because *they move*. Throw some bits of crumpled paper on a table in a crowded room, and they will attract little attention. Tighten those bits of paper with twisted elastic so that they jump around in a lively fashion, and everybody will crowd about the table and watch them with interest. What is the answer? Motion. Motion means life—and life is the supreme interest of human beings.

It was a great day for us mortals when Galileo said of the earth, "It moves." Everything on the earth has been more interesting since then.

W. S. Moffat





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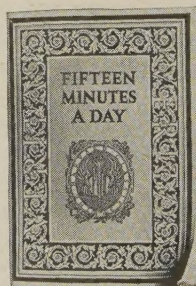
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